

CD 2010 -- 108



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Sing for Joy!

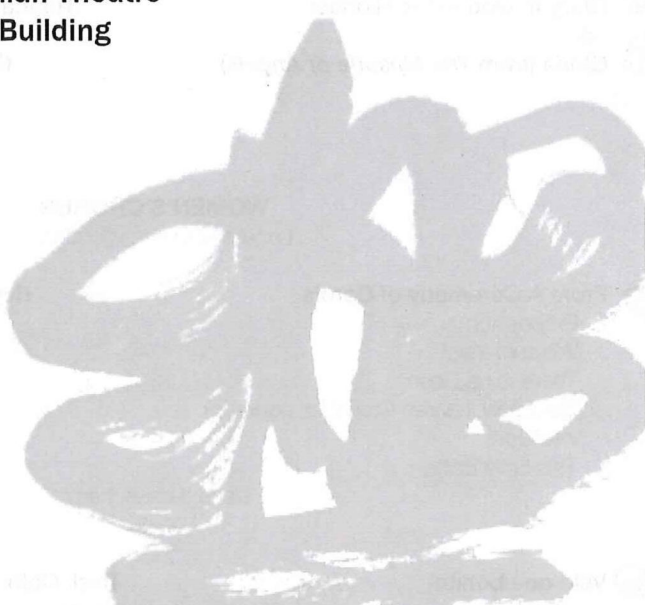
MacMillan Singers, University Women's Chorus and Master Chorale

Hilary Apfelstadt, Lori-Anne Dolloff, Caron Daley, conductors

Saturday, December 4, 2010

7:30 p.m. MacMillan Theatre

Edward Johnson Building



2010-11

A joyous music season

MACMILLAN SINGERS

Hilary Apfelstadt, conductor

① Gloria in excelsis Deo Eleanor Daley (b. 1955)

*
① Hodie Christus Natus Est Healey Willan (1880 – 1968)

*
① Speech

② Magnificat Arvo Pärt (b. 1925)

Alexandra Smither, soloist

③ Magnificat Charles Theodore Pachelbel (1699 – 1750)

Leslie Bickle, Julia Morson, Lydia Palmer, soloists

Erick Wawrzekiewicz, violin I, Ruth Ann Yiu, violin II, Matthew Antal, viola,

Rosy Zhang, cello, Christopher Dawes, organ

David Holler, conductor

④ Glory to God in the Highest Randall Thompson (1899 – 1984)

*
④ Gloria (from *The Masque of Angels*) Dominick Argento (b. 1927)

WOMEN'S CHORUS

Lori-Anne Dolloff, conductor

⑤ From A Ceremony of Carols Benjamin Britten (1913-1976)

Procession

Wolcum Yole!

There is no Rose

Balulalow (Lauren Crowther, soprano)

Interlude

This Little Babe

Liane James, harp

⑥ Velo qué bonito Trad. Colombian arr. Alejandro Zuleta

Ana Alvarez, conductor

⑦ Kaczka Pstra Krzysztof Penderecki (b.1933)

MASTER CHORALE

Caron Daley, conductor

Samuel Barton, conducting assistant

Jeanne Yuen and Keunyoung Yoo, accompanists

- ⑧ Puer Natus est Nobis Gregorian chant
- ⑧ O Magnum Mysterium Tomás Luis de Victoria (1548-1611)
- ⑨ Jesu, Joy of Man's Desiring Johann Sebastian Bach (1685-1750)
Linnea Thacker, violin
- ⑩ Lullaby for the Christ Child Ruth Watson Henderson (b.1923)
Yvette Coleman, soprano
- ⑪ Where Riches is Everlastingly Bob Chilcott (b.1955)
J. Rafael Ponciano, congas, Michael Connolly, shaker, Katelyn Syri, claves

Combined Choirs

Hillary Apfelstadt, conductor

- ⑫ Gloria John Rutter (b.1945)
Allegro Vivace
- Alastair Chaplin, Jacob Shoihet, Steve Arsenault, Jacob Stief, trumpets
Barrington Venables, Emma Metzger, Ryan Broughton, trombones
Vikram Krishnamoorthy, tuba
Alejandro Céspedes Pazos, timpani
Greg Harrison, percussion
Christopher Dawes, organ

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Program Notes

MacMillan Singers

Eleanor Daley's *Gloria in Excelsis Deo* is in ABA' form, beginning with a fanfare-like section in 7/8 meter. In contrast, the sustained middle section ("et in terra pax") is in a straightforward rhythm and uses parallel fifths for an almost chant-like feel. The final section begins like the opening but extends the musical ideas as the melodic theme moves from voice to voice, culminating in a joyful homophonic declamation. The piece is for a *cappella* choir with an optional brass quintet accompaniment.

One of Healey Willan's best-known anthems for the Christmas season, *Hodie Christus Natus Est* is an exuberant work mostly in triple meter that uses antiphonal effects among voices. It moves energetically toward the climactic ending, building through a section that shifts harmonically through several keys before returning to the original B-flat major.

Two settings of the *Magnificat* (Canticle of the Blessed Virgin Mary) make a stark contrast in style. The first, by Estonian composer Arvo Pärt, is an example of his tintinnabulation style where voices sustain long tones in somewhat flexible rhythmic groupings. The result is an almost hollow-sounding texture at times. It ends with a homophonic reiteration of the title that is sung with hushed reverence.

Charles Theodore Pachelbel, son of the renowned composer Johann Pachelbel, set the *Magnificat* text for double chorus, using echo effects between the two choirs. This work is assumed to have been written in Germany before Pachelbel emigrated to the eastern United States to work as a professional organist. The music is mostly homophonic with several florid phrases for solo singers interspersed. The two choirs unite to sing the final fugal section in four parts ("Sicut erat in principio"). The original

accompaniment was for organ. We are using a string quartet version, with parts realized by Dr. Gary Weidenaar, Director of Choral Activities at Central Washington University.

The final set of compositions pairs Randall Thompson's short setting of "*Gloria to God in the Highest*," with Argento's rousing "*Gloria*," from his opera, *The Masque of Angels*. The Thompson is an *a cappella* setting in ABA form, with the beginning and ending comprising fanfare-like rhythmic declamation in mixed meter and the B section a sustained trio sung by alto, tenor and bass voices. It serves to give the translation for the "Gloria," which is in Latin, and will be linked to it without pause. Argento's writing is melodically angular and always energetic, requiring excellent sense of pitch and constant vocal energy. It begins with an electrifying piano introduction that sets the mood. The opening theme is based on a descending scale with unexpected harmonic shifts, and is later inverted in various voices. The dynamic range is consistently strong, serving to announce the text with great excitement. The closing "Amen" is a jubilant affirmation of the entire text. - Hilary Apfelstadt

Women's Chorus

A Ceremony of Carols has become a classic work for treble voice and women's ensembles. Britten composed several movements during a harrowing 1942 crossing of the Atlantic. He has woven together plainsong chant and medieval texts in a series of distinct, often dance-like movements. The work is framed by "Hodie", a chant proper to the Vespers service on Christmas Eve. Initially heard as a unison processional, the plainsong tune reappears, reinvented harmonically in the harp interlude that forms a pivotal point in the work. We have selected four other movements of the original 11 to perform this evening. "Wolcum Yole" is a choral fanfare

based on an anonymous 14th century text. Choral shouts of "Wolcum" are answered by the harp, as the choir encourages all to celebrate the Feast. "Balulalow" is a lullaby based on a 16th century text. The harmony "rocks" between major and minor thirds and plays on the hemiola of a melody sung in duple metre against an accompaniment in triple metre. A bass ostinato of dominant and tonic octaves anchors "There is no Rose" even as the harmonies become increasingly chromatic. A recurring unison refrain in the chorus alternates with homophonic triadic harmony, as the text tells the story of the birth of Christ and encourages us all to travel to the manger. "This little Babe" is a spirited, angular melody describing a battlefield between the newborn Babe and the forces of Satan. Beginning in unison and moving to 3-part canon, the melody is driven forward by the rhythmic, percussive accompaniment of the harp.

Velo que bonito is a Colombian traditional song, and is now considered a Christmas carol, but originally it was a song that women in the Pacific zone of Colombia would sing at the funerals of children. They sang it as the matriarch of the community placed the body of the child in a canoe and sent him down the river. In the second part of the song, the choir asks San Antonio to bring the child back, because Saint Anthony is the patron saint who receives prayers about lost things.

Kaczka Pstra (The Speckled Duck) was written by Penderecki for his granddaughter, and is based on a Polish Christmas carol. The melody of the carol is accompanied by sounds imitating the calls of the birds mentioned in the text. This piece marks a departure for Penderecki, both in the tonal language used and in the return to his native Polish language as the language of the text. Both of these features were inspired by his granddaughter. - *Lori-Anne Dolloff*

Master Chorale

Puer natus est nobis is the introit for the Christmas day liturgy. Gregorian chant dates back to the 9th century, and is the original repertory of the Catholic Church. Sung in unison, chant has free speech rhythm and flowing melodic lines. The text of the first portion of this chant, called the antiphon, tells of the birth of Jesus: *A child is born to us, and a Son is given to us: whose government is upon his shoulder: and his name shall be called, the Angel of Great Counsel.* A verse from *Psalms 98* is then inserted: *Sing to the Lord a new song because He hath done wonderful things!* The chant closes with the opening antiphon, creating an arch form.

O Magnum Mysterium is perhaps the best known of all renaissance Christmas choral motets. Based on a Gregorian chant for the Christmas day matins liturgy, *O Magnum Mysterium* tells of the wonder and mystery of the Virgin birth: *O great mystery, and wonderful sacrament, that animals should see the new-born Lord, lying in a manger! Blessed is the Virgin whose womb was worthy to bear Christ the Lord. Alleluia!* Spanish renaissance composer, Tomás Luis de Victoria (1548-1611) breathes life into the text, using richly dissonant harmonies, expressive polyphony, and joyous dance rhythms. Victoria was a champion of sacred music in both Italy and Spain, and is second only to Palestrina as a counter-reformation composer.

Another favorite Christmas choral piece, *Jesu, Joy of Man's Desiring*, was originally part of Cantata 147, *Herz und Mund und Tat und Leben*. *Jesu Joy* is based on the tenth movement of this cantata, although the underlying chorale tune, *Werde munter, mein Gemüthe*, was composed by Johann Schöpp, not Bach. Bach intended this cantata for the fourth Sunday of Advent in 1716, but ended up reworking the piece for its first performance on July 2, 1723 for the Feast of the Visitation of the Virgin Mary. The

original scoring is for trumpets, strings and oboes, and a German text, *Jesus bleibet meine Freude*. Today, more popular versions have supplanted the original, including Dame Myra Hess' piano transcription from 1926, and Hugh P. Allen's choral version to the text by poet Robert Bridges, *Jesu, Joy of Man's Desiring*.

Lullaby for the Christ Child is a contemporary Canadian carol. Toronto's Ruth Watson Henderson is a master of melody, and weaves an entire composition around a single eight-measure tune. Stated at the outset, this tune evidences jazz influences with parallel 7th chords and syncopated rhythms. A solo soprano voice introduces the lullaby, which tells the poignant message of Christmas: *Sweet little Jesus, with your birth you bring salvation to all the earth. Fair prince of peace, Lord of all, we humbly kneel by your manger stall. God in his mercy on us has smiled; he sends his love through this tiny child. The final verse of the lullaby is exultant and celebratory: Let us sing praises to our King, in glad thanksgiving our voices shall ring. Gloria in excelsis Deo!*

Where Riches is Everlastingly juxtaposes the old with the new, setting a 16th century text to lively rumba rhythms. The result is an infectious enthusiastic retelling of the Christmas story. The catchy refrain incites the listener to join in on the celebration: *I pray you be merry and sing with me in workshop of Christ's nativity!* Bob Chilcott is a champion of contemporary British choral music and highly in demand as a choral composer, clinician, and conductor. A former boy chorister at King's College Cambridge and a member of the King's Singers, Chilcott has dedicated his life to choral music. With an ever-growing output of popular compositions, Chilcott strikes a happy balance between musical integrity and audience appeal. - Caron Daley

The final work on tonight's program is the first movement of *John Rutter's Gloria*, accompanied by brass, percussion and organ. It is a jubilant, rhythmically energetic setting that uses brass and percussion to punctuate and enhance the text meaning. - Hilary Apfelstadt



Acknowledgements:

Thanks to Professors David Briskin, Gillian MacKay, and Jeffrey Reynolds for assistance in securing the instrumentalists.

Thanks to Christopher Dawes and Dan Anorim for assistance in procuring the digital keyboard. The instrument used in tonight's performance is the Roland C-230 Classic Keyboard, provided by Roland Canada Ltd. Visit: www.roland.com/classic for more information, or call 1-877-676-5263 ext. 1. We thank Roland Canada for their generosity.

Translations

Gloria in excelsis Deo (Daley)

Glory to God in the highest and peace on earth to all men.

Hodie Christus Natus Est (Willan)

Today Christ is born; today the Saviour has appeared; today the angels sing, the Archangels rejoice; today the righteous rejoice, saying: Glory to God in the highest. Alleluia!

Magnificat (Canticle of the Virgin Mary): (Pärt and Pachelbel)

My soul magnifies the Lord, and my spirit has rejoiced in god my saviour.
For he has regarded the low estate of his handmaiden: for behold, henceforth all generations shall call me blessed.
For he who is mighty has done great things to me; and holy is his name.
And his mercy is on them who fear him from generation to generation.
He has showed strength with his arm; he has scattered the proud, even the arrogant of heart.
He has deposed the mighty from their seats, and exalted the humble.
The hungry he has filled with good things, and the rich he has sent empty away.
He has helped his servant Israel, in remembrance of his mercy.
As it was spoken to our fathers, to Abraham and his seed forever.
Glory be to the Father, and to the Son, and to the holy spirit.
As it was in the beginning, is now, and ever shall be, world without end. Amen.

Gloria (Argento)

Glory be to God on high.
And in earth peace towards men of good will.
We praise thee.
We bless thee.
We worship thee.
We glorify thee.

Velo qué bonito

Look how beautifully they bring Him down,
decked with flowers.
Saint Antonio is leaving now
Why he is crying Madam Santa Ana?
- Because he lost his apple
Saint Antonio is leaving now
Look how beautifully they bring Him down,
decked with flowers.
Saint Antonio is leaving now

Kaczka Pstra (Penderecki)

The speckled duck has kids.
It sits on a rock,
Holding the bagpipes on her shoulder:
"Quack, quack, quack" - she plays beautifully.
"Quack, quack, quack" - she plays beautifully.

The goose and the turkey,
Hit the drums.
They gratefully praise their Lord:
"Honk, honk, honk" - they honk.
"Honk, honk, honk" - they honk.

The finch and yellowbird,
On their little throats like on fiddles,
Sing to their Lord in Nativity Plays:
"Peep, peep, peep" - they sing.
"Peep, peep, peep" - they sing.

The lark like a bell,
When it rises to the sky,
Asks beautifully for a Christmas song:
"Chirp, chirp, chirp" - that's how it asks.
"Chirp, chirp, chirp" - that's how it asks.

The nightingale, that little musician,
when he shows off his voice,
he announces joy to the world.
Tra-la-la, he proclaims.
Tra-la-la, he proclaims.

Biographies

HILARY APFELSTADT is in her first year as Director of Choral Activities and conductor of MacMillan Singers. She began her music education in New Glasgow, Nova Scotia, later moving to Toronto to complete high school. An alumna of the University of Toronto Faculty of Music in Vocal Music Education, she earned graduate degrees from the University of Illinois and the University of Wisconsin-Madison. Her teaching career includes positions in Saskatchewan and Prince Edward Island, as well as in North Carolina and Ohio. From 1993 – 2010, she was Professor and Director of Choral Activities at the Ohio State University in Columbus, where she also served as Associate Director of the School of Music from 2008 – 2010. Choirs under her direction have performed at regional and national conferences of the American Choral Directors Association (ACDA) and at Carnegie Hall, as well as in Europe. She has conducted numerous honor choirs and festivals throughout the U.S., and has guest conducted in Cuba, England, Austria and Switzerland. In 2009, she conducted the Mormon Tabernacle Choir in a live broadcast of “Music and the Spoken Word.” In June 2011, she will conduct a choral festival at St. Peter’s Basilica in Rome. She has presented papers and conducting master classes in numerous professional venues, and serves on the editorial boards of three journals on choral music. As immediate past-president of ACDA, she currently serves on the national Executive Committee. For several years, she sang with the Robert Shaw Festival Singers and recorded two Grammy Award-winning CD’s with them in France.

LORI-ANNE DOLLOFF is Associate Professor of Music at the University of Toronto. She has been directing choirs for 35 years in church, community and university settings. Dolloff was the Artistic Director of the Mississauga Festival Choir for twenty-one years. A professor at the Faculty of Music since 1994, Dr. Dolloff is currently in her second season with the University of Toronto Women’s Chorus. She teaches undergraduate and graduate courses in choral conducting, elementary music education and cultural perspectives.

A frequent clinician and festival conductor, Lori Dolloff has conducted choirs of all ages across Canada, in the United States, Ireland and Great Britain. Her compositions and arrangements have been performed by choirs worldwide, including being featured at the International Children’s Choir Festival held at Canterbury Cathedral and Westminster Hall, London, England. Lori Dolloff has collaborated with the Toronto District School Board on several choral projects and looks forward to a continued partnership. Dolloff has recently spent time teaching and conducting in Iqaluit, Nunavut, and will return to Iqaluit in January for a third season of conducting a choral festival with children in the schools and adult community choruses.

CARON DALEY maintains an active career as a conductor, clinician and soprano. A native of Halifax, Nova Scotia, Caron is in her fourth year at St. Michael’s Choir School, where she directs the Junior Choir. This professional boys’ choir concertizes regionally and internationally, and sings

weekly masses at St. Michael's Cathedral. Caron is also pursuing her D.M.A. at the University of Toronto, where she conducts the University of Toronto Master Chorale.

From 2003-2007, Caron lived in North Carolina, and was the Director of Music at Salem Academy, Voice Instructor at Salem College Community Music School, and Chorusmaster for the Tar River Philharmonic Orchestra and Chorus. Recent conducting highlights include the Concord University Honor Choir Festival, the National Youth Choir of Canada, Greensboro Opera Outreach Program, Massachusetts All-State ACDA Women's Chorus, Maritime Concert Opera, and the College Light Opera Company. Caron is also active as a choral singer, and has sung with the Festival Ensemble of the European

Music Festival, the National Youth Choir of Canada, Columbus Bach Ensemble, North Carolina Master Chorale, Bel Canto Company and the Bach Festival Singers.

After completing a B.M. in Music Education and an Artist Diploma in Vocal Performance at the University of Western Ontario in 2001, Caron received a M.M. in Choral Conducting and a M.A. in Vocal Pedagogy from the Ohio State University in 2003. She is a trained Dalcroze Eurhythmics instructor, and regularly lectures on the use of Dalcroze in the choral rehearsal, including recent workshops with the TCDSB, Toronto Children's Chorus, Association of Canadian Choral Conductors, and Festival 500 Phenomenon of Singing International Symposium.



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Jelena Ciric
Elisabeth
Hetherington
Julia Morson
Elizabeth Polese
Brittany Rae
Alexandra Smither
Emily Holly
Snellings

Alto

Kristina Agur
Ana Alvarez
Hilary Evans
Jocelyn Fralick
Whitney Henderson
Mira Jung
Lydia Palmer
Michelle Siemens

Tenor

Peter Bass
Matthew Gaskin
David Holler
Sam Moffatt
Alex Soloway
Charles Sy
Anthony Varahidis

Bass

Felix Anfin
Sam Barton
Douglas Brenton
Dario Carpino
Andrew Erasmus
Benjamin Ho
Anatoliy Ivchenko
Dimitri Katotakis
Peter Grant-
MacKechnie
Andre Mina
Thomas Snell
Aidin Tomosky-Beck

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Stephanie Boone
Diana Calautti
Sasha Chaplygina
Amanda Cogan
Michele Comrie
Laura Crowe
Lauren Crowther
Laura D'Angelo
Amy dela Cruz
Gabriela Farias
Rachel Fawcett
Laura Finlan
Susan Hollander
Lexie Jelilyan
Britta Johnson
Joellyn Shiyomi
Joseph
Grace Byel Kim

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Rachel Mahon
Meg Montemayor
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Allison Murrell
Emily Pearce
Andromahi Raptis
Danika Steckler
Tinsley Sung
Stephanie Tacit
Melody Thomas
Evita Trembley
Chanelle Tseng
Jessica Tüjje
Chloe Weir
Kelly Xu

Alto

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Natasha Cheung
Eunseong Cho
Sylvia Chouljian
Shulammitte Chow
Madeleine Christie
Victoria Chung
Christine (Eun Sun)
Chung
Liane James
Michelle Ming San
Kam

Yoonsun Kim
Jacqueline
Mokrzewski
Meg Montemayor
Danbee Moon
Lyndsay Promane
Nataliya Sandul
Ani Shirvanian
Konaraki
Hannah Tarder-Stoll
Andrea Yau

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Iulia Ciobanu
Yvette Coleman
Alyssa Curto
Sasha Drozzina
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Kirk Chau
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On Jung
James Kalisz
Phil Jung Tae Kim
Jeff Jun Hyuk Lee
Martin Siu Ting Lee
Lorenzo Madrazo
Somang Nam
Seth Turner
Tiago Vieira
Gavin Yee
Ivan Yeung
Abby Xieyi Zhang

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Chien
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